CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter I am going to elaborate about the concepts and theories that were used to analyse this research. The theories in this chapter are using intrinsic and extrinsic approaches. The intrinsic approach contains characterization, plot, and setting. And the extrinsic approach contains the concept of inner conflict. Therefore, this chapter, will discuss about further explanations of theories and concepts that mentioned in the previous chapter, and I will explain those frameworks of the theories.

2.1. Literature

Basically, literature is a language that is conveyed to other people. Literature can be useful for readers because it contains events in the past that can be studied even though the literature itself is fiction. Sumardjo & Saini (1997: 3-4) state that literature is a personal human expression in the form of experiences, thoughts, feelings, ideas, passions, beliefs in the form of a concrete picture that evokes charm with language tools. literature as it has no limits. because of a literature can bring up the imagination that is not limited to both the writer and the reader. According to Klarer (2004:1), "literature is generally referred to as the entirety of written expression, with the caveat that not every written item can be labeled as literature in the more accurate definition of the word."

2.2. Intrinsic Approach

To analyse the character in this movie script, I use some concepts through intrinsic approach such as characterization, setting, and plot. From the dialogues in this movie script must be consist of meanings, and to this should be analysed to find out and explain to identify and describe the meaning that contained in this movie script. I use the concepts of James H. Pickering and Jeffrey D. Hoeper's book entitled *"Concise Companion to Literature"* and other supporting reliable sources from books and

internet that related to it. Those concepts will be used to analyse the element of literary work and will be explained in this chapter.

2.2.1. Characterization

Character is an important thing in literary work. In every literature there must be some characters that shown different character to others. So, we need characterization to know that. Characterization method in literature research is a method that describe character of the characters in literary work. (Minderop, 2013:2).

There are 2 methods of characterization, the author in their literary work usually uses technique and guide, there are telling and showing methods. The first method is telling method, this method relies on description of the character through the author's comment directly. (Pickering and Hoeper, 1981:27). The other method is showing method, this method keeps the author away from the narrative to give the characters show their character to reader through actions and dialogue. (Pickering and Hoeper, 1981:27).

2.2.1.1. Showing Methods

There are two methods of characterization, telling and showing method. To analyse this movie script, I use showing method (indirect). The showing method bring the author stepping back to allow the characters to reveal themselves directly through their dialogue and actions. (Pickering and Hoeper, 1981: 27). The indirect method with dramatic method means ignoring the author's presence so that the characters in literary works reveal themselves directly via their conduct. In this situation, the reader can identify the characters. (Minderop, 2013:22)

2.2.1.1.1. Characterization through the dialogue

Characterization in dialogue into following categories: what the speaker means, the identity of the speaker, the location and situation of the

conversation, the identity of the person that the speaker is addressing, the quality of the characters' mentality, tone of voice, emphasis, dialect, emphasis, and vocabulary of the characters (Minderop, 2013: 22-23).

2.2.1.1.1.1. What is being said

In this part, we have to know the dialogue. Whether it will be discussed something important and it can influence the events in the story. (Minderop, 2013: 23)

2.2.1.1.1.2. The Identity of the speaker

Something that being said by main character, which considered more important than what's being said by minor characters, although something that given by minor characters such as conversation can provide some important information about the character of the other characters. (Minderop, 2013: 25)

2.2.1.1.1.3. The Occasion

Location and situation of the conversation or discussion can reflect a person's character. They usually will show their character when they trying to speak to a person they closest to. Such as in real life when conversation at night is more serious than a conversation that take place during the day. (Minderop, 2013:28)

2.2.1.1.1.4. The Quality of The Exchange

The flow of such a conversation is important; it is good if the dialogue includes some give and take. Furthermore, because the other is more passive, the talk will be brief. Characters might also reveal their psychological state by the rhythm or flow with which they speak (Minderop, 2013: 33).

2.2.1.1.1.5. The Speaker's Tone of Voice, Emphasis, Dialect, and Vocabulary

We can clarify the character of characters by observing their voice, emphasis, dialect, and vocabulary, but only if we analyze and examine it properly and carefully. Furthermore, the speaker's voice tone when speaking to another character might convey the character's attitude, such as friendly or arrogant. (Minderop, 2013: 34).

2.2.1.1.2. Characterization Through Action

Besides characterization through their speech, we can also analyze their character through their action. Actions and behaviour logically are a psychological development and personality that show what character of the characters shown in their actions. (Minderop, 2013:38)

2.2.2. Plot

A plot is a story that involves a series of events, but each event is only linked by cause and effect, where one event causes or causes another event to occur. (Stanton, 1965:14). The plot stages are divided into five parts, as follows:

2.2.2.1. Exposition

The exposition is the beginning section that provides background information, sets the scene, establishes the situation, and dates the action. It can introduce the characters and the conflict or the potential for conflict. (Pickering and Hoeper, 1981:16).

2.2.2.2. Complication

The complication introduces new characters and a conflict that was not present before. The conflict gradually builds and becomes more intense. (Pickering and Hoeper, 1981:17).

2.2.2.3. Crisis

The crisis (also referred to as the climax) is the point at which the plot reaches its most emotional intensity and it is the turning point that leads to the resolution. (Pickering and Hoeper, 1981:17).

2.2.2.4. Falling action

Once a crisis or turning point is reached, tensions subside and the plot moves towards its intended ending. (Pickering and Hoeper, 1981:17).

2.2.2.5. Resolution

Resolution is the final section of plot. It records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). Resolution usually referred to the conclusion. (Pickering and Hoeper, 1981:17).

2.2.3. Setting

Setting is the place or type of surroundings where an event takes place, including the social situation, time, location, and weather. According to Pickering and Hoeper (1981:37). Setting refers to both the surroundings that frame the action as well as the time of day or year, climactic condition, and historical period in which the action takes place. Setting can serve five functions: it can serve as the action's backdrop, an antagonist, a means of creating appropriate atmosphere, a means of revealing character, and a means of reinforcing theme.

2.2.3.1. Setting as Background of The Action

Setting in the form of costume, manners, events, and institutions is rendered in minute detail to give the impression of "life as it was." When we speak of setting as background, we are referring to a type of setting that exists primarily for its own sake, with no clear relationship to action or characters, or at best a tangential and minor relationship. (Pickering and Hoeper,1981:38).

2.2.3.2. Setting as Antagonist

Setting the form of nature can act as a kind of casual agents or antagonist, assisting in the development of plot and conflict and determining the outcome of events (Pickering and Hoeper, 1981:39).

2.2.3.3. Setting as Means of Revealing Character

The way a character perceives the settings, and how the character react to it, will frequently reveal more about the character and his state of mind to the reader than the actual physical place itself. Setting can also be used by an author to clarify and reveal character by making it a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42)

2.2.3.4. Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings to stimulate the reader's expectations and to set up an effective mindset for events to comply. (Pickering and Hoeper, 1981: 40).

2.2.3.5. Setting as Reinforcing of Theme

Setting can also be utilized to validate and explain the theme of a novel or short story (Pickering and Hoeper, 1981: 42).

2.2. Psychology

The term "psychology" literally means "soul science." (Psyche=soul, logos=science.) Psychology used to be a branch of metaphysics that dealt with the nature, origin, and destiny of the soul. William James described psychology as the conscience of the mental life because he believed that consciousness is what allows the mental life to exist. He wanted to understand the value of human awareness and how it is essential to existence. (Ruhl, 2020).

We can see that psychology is the science of behaviour. Aspects of psychology are concerned with the evolution of human behaviour from infancy until the age at

which their most essential variables have become nature (Sandstrom in Haryani, 2017: 33). Many parts of psychology include feelings, thoughts, ideas, human behaviour, conflict, characters, characterizations, and so on (Haryani, 2017: 34).

According to the description above, psychology is a science formed from human experience that specializes in human thought and behaviour, as well as other unconscious and conscious experiences that are employed on humans.

2.2.1. Extrinsic Approach

After explaining about the intrinsic approach above, in this section will explain about the extrinsic approach of this research. I use concepts of psychology of literature approach used psychoanalysis by Sigmund Freud through to analyze the main character in this movie script.

2.2.2. Psychology in Literature

Psychology and literature have a close relationship in human existence. Both are concerned with human behaviour, thoughts, expression, and motivation. According to Kartono (1980: 94), psychology is the science of human behaviour.

Literary psychology is a literary study that views work as a psychological activity (Endraswara, 2013: 96). In producing, the author pours forth his or her entire palette. Similarly, readers should respond to works with their entire spirit. In truth, the psychology of literature, like the sociology of reflection, identifies works. The condition of the soul that is processed into the text and equipped with the soul will be captured by literature as a psychological mirror of the author (Sukma Melati, et al, 2019: 231).

According to Hartoko (as cited in Wulan Sari, 2014: 5), literary psychology is a subfield of science literature that studies literature from a psychological standpoint. Literary psychology seeks to comprehend the psychological elements found in literary works.

2.2.2.1. Inner Conflict

Conflict or Internal Conflict is the issue that usually become the central issue in the literary work. This issue also happened in real life. This issue is like the fight between the man and themselves or self-conflict. Webster in (Haryani, 2017: 35) describes inner as inside, used often of space of relationship, may suggest the restricted, secret, or confidential not share by those outsiders; consequently, it may apply to something deeply intimate or undesirable.

According to the psychoanalytic theory developed by Sigmund Freud, the emergence of inner conflict occurs because of the conflict between the personality structures of the id, ego, and superego. The id as the giver of encouragement, the ego is the rational mind, while the superego as the controller contains the system of values and norms prevailing in society. (as cited in Wardianto, et al, 2020: 59). The id evolves into a psychical province that includes innate drive energies as well as everything else that is part of our evolutionary ancestry.

The id works instinctively, in accordance with fundamental processes, and drives the organism to participate in need-satisfying, tension-relieving activities that are perceived as pleasurable. (Lapsley, Daniel & Ste, Paul., 2012). the ego is portrayed as a personal self rather than an impersonal "apparatus" whose role is to de-tension the biological strivings of the body or as a "device" for mastering excitations. The superego is thus a precipitate of family life. It is an agency that strives to enforce the pursuit of perfection by presenting ideal standards and moralistic aims to the ego. As a result, the superego is the "conscience" of the personality, and it can react against the ego's flaws by instilling remorse. (Lapsley, Daniel & Ste, Paul., 2012).

Inner conflict based on the personality structure of the id, generally described as neurotic and objective anxiety. This anxiety usually causes feelings of discomfort to the environment, to objects that are not liked, and to the behaviour that he is aware of. (as cited in Wardianto, et al, 2020: 60).

2.2.2.2. Anxiety

Anxiety is said to be caused by any scenario that threatens an organism's comfort. Anxiety is caused by many conflicts and types of frustration that impede individual progress toward goals (Minderop, 28:2018). Sigmund Freud distinguished between objective and neurotic anxiety. When someone perceives danger in their environment, they will experience objective anxiety, often known as terror. Neurotic anxiety is anxiety that arises from the individual's subconscious since the conflict is not recognized by the person experiencing it (Minderop, 28:2018). Anxiety, according to Freud (as cited in Minderop, 29:2018), is the outcome of a subconscious struggle between the id (typically sexual) desires and the ego and superego's defense. The majority of this is caused by clashing personal ideals that are diametrically opposed to the values of the environment.

2.2.2.3. Depression

According to PDM Task Force (as cited in Widdowson, 2011:351), Depression is more than just a state of profound melancholy. It is a brain and body disorder that affects cognition, behaviour, the immune system, and the peripheral nerve system. Depression, as opposed to a transitory melancholy mood, is deemed a disorder since it interferes with normal functioning at job, school, or in relationships. Transactional Analysis Journal Unlike normal grieving, which comes in waves, it is continuous and oppressive. Depression also varies from regular mourning in that the mourner perceives the environment to be empty or unpleasant, whereas clinically depressed people find their sense of emptiness or badness in themselves.

According to Britannica (2021), There are several reasons of depression. Unfavourable life experiences might make a person more susceptible to depression or cause a depressive episode. Negative thoughts about oneself and the world have a crucial role in the development and maintenance of depression

symptoms. Restlessness, impatience, and trouble focusing, remembering, or making decisions are also prevalent. Many people who suffer from depression consider suicide or death (Psychology Today, 2022).

2.3. Previous Related Studies

This research focuses on inner conflict that suffered by the characters in Robert Eggers' movie script entitled *The Lighthouse*. I can't find the analysis that have same movie script that I research, but there are some researches that related to this research. So, this research takes some previous related studies that have similarities to this research on the object *The Lighthouse*, to support the analysis of this research.

1. The first related study is written by Wira Handayani from High School of Teacher and Education Padang. The title is "*Konflik Batin Tokoh Utama Dalam Novel Ketika Ibu Melupakanku Karya* Dysuharya & Dian Purnomo" (2018). This study used the concept of Sigmund Freud theory of personality. Depression, obsession, anxiety, guilt, frustration, and concern are examples of inner conflict in DySuharya and Dian Purnomo's novel *Ketika Ibu Melupakanku*. The DY character's most dominating form of conflict is a conflict between despair and guilt. DY Suharya's character felt depressed, guilty, and upset since it was too late to discover her mother's disease, and he was anxious that her mother's illness would worsen, so he paid more attention to his mother. The following factors influence the inner conflict in the novel *Ketika Ibu Melupakanku* by DY Suharya and Dian Purnomo: (1) id, (2) ego, and (3) superego. The main character ID of DY is seen when DY seeks to awaken her mother's memories so she doesn't forget about her family. The ego in the main character DY is represented in the DY character's desire to form a specific organization that addresses Alzheimer's disease. Superego is when the main character DY attempts to keep his sick mother alive, he feels so guilty and sorry that he is resolved to always help his mother until his mother's health truly recovers and can be saved.

2.   The second related study is *Konflik Batin Tokoh Utama Dalam Novel Esem Ing Lingsir Sore Karya* Sunaryata Soemardjo written by Virana Amanda from Semarang State University (2019). This study finds some inner conflict that experienced by the character Prayit. The Sigmund Freud Psychoanalysis used in this study. This study explain that Prayit experienced 5 inner conflicts that is, (1) inner conflict between Prayit and Uni in the form of forbidden love, (2) inner conflict, when Prayit met Windi in the form of fear and anxiety their love will be found out, (3) inner conflict when Prayit met his wife in the form of feeling guilty because he once wasted his wife, (4) inner conflict when Prayit met his parents in the form of disappointed because he didn't the blessing of his parents, and (5) inner conflict when Prayit decided to marry Uni in the form of worry in making decision about his relationship with Uni.

3.   The third related study is *Konflik Batin Tokoh Utama Dalam Novel Tuhan Izinkan Aku Jadi Pelacur Karya* Muhidin M. Dahlan Written by Ichpani from Muhammadiyah University Makassar (2021). This study analyzes the inner conflict experienced by the main character. In this study, it is explained that there are 3 forms of inner conflict, namely (1) opposition between choices that are not as desired, (2) expectations that do not match reality, and (3) anxiety about facing problems. The result of this research is that the main character's disappointment is influenced by the id rather than the ego.

The difference between this research to those is in the object and in the focus of the object analysis. This research uses The Lighthouse movie script by Robert Eggers as the main source and in this research focuses on Ephraim Winslow and Thomas Wake sanity that affected their psychology due to their inner conflicts. And the object of this research is very rare and almost no one does it in the form of a thesis. as well as the discussion and problems that occur in the characters and stories in this movie script are very related to events during the COVID-19 pandemic which requires self-isolation. The action and behaviour are important to determine in literary works.